

Sacred Dance Guild Journal



volume 30 number 1 Fall 1987

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The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Journal President's Message

It's been three-and-a-half years since Susan Cole (Pres. '82-'84) called me coast-to-coast (at 1:00 a.m. EST and 10:00 her time) to ask me to consider being the Guild President and to "put a Board together." I laughed very loud. I did not return to sleep. I prayed long and hard.

Reflections on time from then to now take me through a meaningful journey of real highs, very few lows, a strengthening of my Christianity, gaining new respect for the Divine in others, broadening a worldwide circle of spiritual friends, and awakening to the process of managing a network that promotes growth for the whole being.

The most subtle Reflection with the most positive effect is that of undying family support. Alan never said, "Aha! 'Caught you Guilding again!" He made compromises, sacrificed vacation time, played secretary, held my trembling hand and confused head and exhausted body, mothered Adam full-time and a half, and partnered me in prayer and in commitment to the Guild. A true blessing.

The most recent Reflection focus is Festival '87, a time of joy, wonderment, fulfillment, and growth. I thank God for the place of our meeting, for the spirits there and the dancing bodies, for the intelligent faculty, for the expanse of gifts shared, . . . and for guiding me once more through Annual Meeting.

Present Reflections cause parting from this office to be torn with emotions. Gathering the Executive Board together to meet, to share, and sometimes to dance is an image never forgotten and a void never filled. Anything loved intensely is difficult to pass along. But new life passages are beating to a different drummer.

As you now know, FENNA STOUT of Michigan has (after laughing very loud and praying long and hard) accepted the Guild Presidency and has "put a Board together." Her Board is excited and supportive, and she has our prayers for strength and clear vision.

God bless and guide each of you in your search for meaningful Reflections, that these moments bring you grace, devotion, joy, peace, sensitivity, dance themes, and love.

Keep spreading the good moves.

Shalom,

A handwritten signature in cursive script that reads "Barrie".

Barrie Gibby, President

Editorial

Editorials were given a nudge by our outgoing president, Barrie Gibby. As I sit here at my Sperry Remington in my Shaker chair, I think I need to send out a few roses to the many past presidents under whom I have served. Each one has given us uplifting, outgoing, innovative and inspirational nudges which for me, as editor, has certainly made for a better and more beautiful *Journal*. To list them separately with their accomplishments would "take up too much space," but I know I speak for all members, both founding and new ones, when I heap a big THANK YOU upon each! It is not easy to say yes when called to serve and is quite a time-consuming, but loving, task to "get in there" and pull together and pull ahead sacred dancers from the wide area that we exist in for worship.

The above really ties into our theme for this issue "Reflection." Each one of our presidents and their respective boards do a great deal of reflecting as they gather and guide the Sacred Dance Guild yearly. The Festival '87 was one on social change which is certainly reflective and so it is as you will note.

The Winter issue will focus on AWAKENINGS and will include pre-Easter inspiration, rebirth; and members, chapters and regions should send material on awakenings in all areas. The Spring issue will be VISIBILITY OF SACRED DANCE since we are thirty years old. Perhaps this is a good time to have discussions on the necessity for costumes, props, lights, the look that makes the sacredness of dance for worship come alive for after all it is a visual art. In some cases this aliveness might come from the lack of such visuality.

Although deadline dates will appear elsewhere in this issue and in the Calendar, I felt since we are going to make a more realistic change, I had better make a note here. For the *Journal* the deadlines are: August 15, November 15, and February 15. For the Calendar the deadlines are: September 15, December 15, and March 15, and if necessary a May 15 for an extended Calendar.

CONGRATULATIONS to our new President Fenna Stoub and to her Board!

Toni' Intravaia
Editor

Deadlines for the Journal: August 15, November 15, and February 15.

Deadlines for the Events Calendar: September 15, December 15, and March 15. Articles of 500 words or less, dance activity, chapter/region /membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Jewitt, Carbondale, IL 62901.

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COVER: Vine Dance Theater at Festival '87 during worship centered around social change issues; from L to R: Marcia Menefee, Kathy Tufano, Laura Danette, Thomas Sinibaldi. Vine Dance Theater is sponsored by the Foundation for Religion and the Arts, Rev. Kathleen LaCamera, Executive Director, NYC.

Letters to the Editor_____

From Mary Jones, Christian Dance Fellowship of Australia

. . . By the way, one of the SDG members wrote to us asking about a subscription to *Leaping* as they had enjoyed the excerpts that the SDG *Journal* had included in the past but noted that there hadn't been much in lately. Presumably it is because of lack of room, but I just wanted to make sure it wasn't because of the copyright statement we now have at the beginning of *Leaping* asking people to get permission if they are going to print more than 20, I think. This doesn't apply to you. We are very happy for you to reprint what you want just as we also reprint articles etc., from the *Journal* without asking your permission . . .

(Ed. Note: It was lack of space.)

From Margaret Varge

I seem to have mislaid my last newsletter in which some one said she is the oldest member, age 71. I will be 73 in August and still teach folk dancing as well as Sacred Dance. It would be interesting to get the age of our oldest member. I know another 70+ year old in sacred dance though I don't know whether she is a member.

(From your Editor: Write in if you are over 73!!!!)

EXECUTIVE BOARD MEETINGS Open to all SDG members

Dates, times and places will be announced in the
Fall Calendar



Reflections

REFLECTION has three basic meanings: a mirrored image, a bending back, a serious consideration. This Fall issue of SACRED DANCE GUILD JOURNAL leads us into the thirtieth Anniversary year of the Guild as an organization. "Bending back" to the "mirrored images" of Guild founders in 1958 gives us good food for "serious consideration." Introducing a congregation to dance in worship, then traveling the road of growth to community dance for social change and spiritual enrichment constitutes a history replete with vital people who challenged themselves with a ministry often unpopular and sometimes in need of defending.

Reflections in this issue run the gamut of experiences from sacred dance festivals and inspired new ministries to backgrounds of Guild leaders and reasons for a present commitment. Enjoy sharing and reflect with us.

THE REFLECTION FESTIVAL 87

by Nancy Brock

Festival 87 is now history and memory. We had planned to ask several attenders to write their impressions for the *Journal*, but when the Festival Committee read the Evaluation sheets they decided instead to make a compilation of comments from those.

A total of 143 people were on the campus of Sarah Lawrence College, including full-time attenders, commuters, faculty and members of performing companies. It proved to be "a very peaceful, lovely setting," with "excellent, spacious classrooms and wooden floors." The food was "well prepared and served," especially festive at the Banquet preceding the Annual Meeting, and we were blest with fine weather.

Of the 64 attenders completing evaluations 32 indicated that this was their first Festival. Ten of these had joined the Guild within the past six months, and six were non-members, one of whom said, "I would like to join the SDG. I am thrilled to have been a part of this Festival. It was such an experience of support for me to connect with others who dance in the Spirit. I leave here refreshed, stronger, in high spirits and in thanksgiving."

Similar feelings were expressed by the majority of attenders in response to the question What did you like best around the Festival?

"the opportunity to be with people who have found a way to express their humanity — just being with these wonderful people who are struggling to express themselves in new ways"

"the friendliness of the people and their willingness to share"

"the love people showed for one another"

"the openness of participants in a non-judgmental atmosphere"

"how wonderful it was to come together with so many beautiful people who inspired, helped, taught and loved us all"

“the feeling of a large group as a powerful ONE of many spiritual parts”

“a wonderful experience of love and joy with the energy of the Spirit flowing”

ORIENTATION AND WORSHIP

The Festival began on Tuesday evening with an introductory session when faculty members described their classes and workshops, elaborating on statements in the printed program. To close the evening Carla De Sola and Allan Tung led us in a worship service which introduced the Festival theme, *Dance for Social Change*, and emphasized the interfaith dedication of the Guild. All participated in chanting, movement, spoken words and music, and each of us watered and planted a tiny seed in a large bowl of earth. When some of these rituals were reenacted in the closing ceremony on Sunday morning, we observed that the seeds had indeed pushed green shoots above the soil. Many people remarked on the beauty of these gatherings:

“Opening and Closing — Alpha and Omega worship services — were geared to dancers and allowed body, mind and spirit to come together, allowed for inner growth and exploring”

“I’m grateful for the statement made at orientation that all things begin from within each of us, as the tiny seed of peace, of love, of understanding, of social change . . . This week has certainly provided opportunities for those seeds to grow within each of us.”

“unifying through the common denominator of dance”

“the ‘universal’ forms of worship — the only way to peace”

Worship services took a different form each day, one integrating the dancing of a professional company, one a Communion service, the others focusing on our relationship to the earth and to each other in meditative walking outdoors and in circle dances of the entire group.

“The circle dances, bringing all together physically and spiritually — an ancient ritual that is powerful. We can take them back with us.” One person said “More sessions for *everyone* would have enhanced the communality of the Festival.”

Another said “The interfaith awareness was greatly appreciated.” Some felt that “our interfaith orientation needs to be addressed more openly and presented more intentionally; it becomes a problem for some and remains a joy for others.”

“I would like more exposure to non-Christian worship experiences. Now we can encourage more non-Christians to join the Guild and to attend festivals as participants and/or faculty?”

“I hope we can do more with the concept, stressing our similarities rather than our differences, recognizing that it is the same God we all worship.”

FACULTY/CLASSES AND WORKSHOPS

The daily technique classes were followed by morning workshops, with another workshop period in the afternoon. Each time there were four or five

different workshops to choose from, some offered on a continuing basis so they could build throughout the week, others offered only once or twice. "The broad range of choices seemed overwhelming." "diversity of approaches" "variety of opportunities, richness of experiences," "options for *all* levels of dancers," "always something very worthwhile being offered; a 48-hour day would help!"

The "impressive" faculty were "excellent teachers," "very professional!," "responsive and flexible." "They helped me to get in touch with me, to realize my own beauty and goodness in comparison to no one." Also praised was "the diversity of the faculty artistically, theologically, etc., the gentle yet direct way the theme was carried through," "the incredible gifts of each, different, yet each had so much to offer." They were "beautifully capable of blending dance skill and technical information always with spirituality in the forefront . . . I hope each of them has been somehow nourished from our participation."

There were too many comments about specific workshops to repeat here; most people listed two or three as "most meaningful." Although every one offered was singled out more than once, preference was often mentioned for "workshops that showed ways of using dance in community participation," that were "inclusive of all levels of dance," and "meaningful for use with a congregation." One person said "Although a 'beginner' among so many experienced, polished dancers, I didn't feel 'inferior.'"

CONCERTS AND SHARING

Evening concerts by **Dance Brigade** and the **Marie Brooks Caribbean Dance Theatre** "were very delightful and thought inspiring. The level of technique and professionalism of these two companies was nice to see." "After living with these people all week it was neat to see them in action — very uplifting." The concert by the faculty was "in a fine tradition." "I loved the wonderful concerts" was echoed by many. But some questioned whether we needed so many performances; they felt that one evening might have been devoted to informal recreation, discussion and/or folk dance, "wherein we simply relax and enjoy the incredible fellowship the Festival encourages."

Sharing by participants late each afternoon attracted large audiences. The first three sessions were devoted to live dances — solos, duets and small groups, with critiques by faculty members — and the last to video tapes. "This is absolutely essential to encourage the novice and less skilled yet deeply committed gift givers. The combination of the supreme and the simple is one of our greatest strengths." Some suggested that in future more time should be allotted at an hour which did not conflict with rehearsals, meetings, etc. "Maybe there should be another time for the more professional dancers to share their art rather than critiquing time. It can be a bit intimidating to share sandwiched in between the accomplished artists." "It might prove valuable to reconsider the priority of the sharing opportunity. Perhaps moving it earlier and to a more dominant place in the schedule would aid in participation. Let us celebrate *together* what we are doing in our local ministry."

Many other valuable suggestions were made which have been sent to

the Festival 88 Planning Committee. This time next year may they also read statements from participants such as "The BEST week of religious art that I have ever attended," "All three festivals that I attended are major events in my life," and "My cup runneth over!" Finally, as we look forward to Denver next summer, let us rejoice in this personal evocation of Festival 87 by Martha Sawyer:

"My first festival! What will the people be like? What can I learn? Am I ready to plunge into a new beginning and change? Will I fit in and feel a part of it?

All these questions fostered anxiety as well as excitement when I thought of this week. I wanted to do it, and somehow I knew I was supposed to do it.

I received far more than prepared for. Finding myself inside me showed me more who I am so I may love myself. Sharing space and feelings and fears with others and their risking made me able to love them more. Together with the ultimate focus on our God and his purpose I discovered the concept of community in meals, workshops, classes, etc. A whole group willing to look in each others' eyes and *not* turn away, but linger until the brightness shown in every portion of the beautifully reflective face. The Christ in each of us. God bless!"•

REFLECTIONS

- on the Humor - the Love of Rev. Robert A. Storer - a Memorial at Festival '87

by Virginia Huffine

Saturday, June 27: A portion of the closing worship service was dedicated to the memory of Robert A. Storer, D.D. Preceding Holy Communion, the Leader, The Reverend Dana R. Schlegel, recalled this friend of the Guild: "As we gather together to share the bread and wine, we remember and praise One who walked the face of the earth, and whom we remember in incarnate form. In this time of remembrance we also pause to recall and celebrate the life of another who walked among us, without whom we would not be gathered here today."

Four people, among others who had known and worked with Mr. Storer, then offered the following remarks:

Mary R. Johnson: "My fifty-year Remembrance: Bob - a bachelor. An actor. A dancer. A Unitarian Minister. A human being ahead of his times. An individual with broad vision. First to have dance, with the Church, on the Sunday in Waltham, Mass, when Ruth St. Denis danced - where? - on the outside steps of the church . . . Go thou and do likewise! . . . This friend is one to remember with Love!!!

Joan Sparrow: Joan read an old Swedish proverb which Bob liked to quote:

"Fear less, hope more —
Eat less, chew more —
Whine less, breathe more —
Talk less, say more —
Hate less, love more —
And all good things are yours."

Mary Jane Wolbers: "We are celebrating the life of Bob Storer, and giving thanks for the gifts of his love and service. He was a devoted and highly valued member and officer of the Guild; he was a dancer, a minister and a dear friend . . . The Reverend Robert Storer . . . Dr. Robert Storer . . . To us he was 'Bob.' Among many other things, he was a unique philosopher. Once I told him about the uncompleted tasks that had accumulated on my desk (and everywhere else at home) he advised me not to dwell on the situation. 'Leave things alone a while' he advised, 'Go away from the piles. When you return and go through them you'll find you can throw away a lot of stuff on your desk; it will be too late to do some things. And the children will have outgrown those garments you didn't find time to mend.' He was right, of course. But how did he know about my groaning sewing basket??"

In his behalf, let me share this message I once received from him:

If I had my life to live over, I'd laugh more.
I'd spend less time feeling sorry for myself.
I'd sing more, and spend less time sermonizing.
I'd pick more daisies, and I'd spend more time with my friends.
And I'd dance more!

What a sense of humor Bob had! Just a year ago he was preparing for surgery to alleviate a heart condition. Doctors had opted for the balloon procedure rather than a by-pass. Bob wrote: "At my age, I'm about to do my first bubble dance!"

"One of my earliest recollections of him was at a Guild board meeting during an intensive dance workshop. The meeting was suddenly interrupted by the ringing of a phone on the wall near us. 'It's for you, Bob.' someone announced. In the hush that fell over the group we heard this dignified, caring, dancing minister with a twinkle in his eye, tell a church secretary: 'Put the body on ice. I'm dancing this weekend. I'll be back for the funeral on Monday.' I learned, early-on, of his commitment to dance as a way of life and to the Guild, of which he was a founding member."

Virginia B. Huffine: "I would like to dance one of Bob's favorite prayers which he choreographed for me in 1962. I dedicate it to him — my friend and mentor." Virginia then danced, accompanied by Dana Schlegel's reading of the poem "A Vernal Creed" by Waldemar W. Argow.●

REFLECTIONS

on Dance: Builds Caring Community

by Jeannine Bunyan, Pres., So. California Chapter

Each time a Festival is attended, I am awestruck by the depth of

community developed during our living and sharing together. Friday evening's opening worship service was a meaningful mixture of influences from various faiths which brought into focus the theme, "Dance for Social Change." The following morning, I learned that one participant had been disturbed by this and was considering withdrawing by expressing concern, "It was not Christian!"

SDG is an interfaith organization believing that, it is Dance which unifies us, as we each offer our gift to our Creator (called by various names.) Traditions and worship styles are shared or observed but without pressure to "convert."

Another question raised during the week was, "What is Sacred Dance?" How do we define such a personal experience? I, for one, am attempting to find a way to dissolve the fine line between Sacred/Secular. Is not all life Sacred? It seems to me that we limit the power of Dance to make bold statements for Change, if we insist on certain "safe" topics or "classical" music for our "Sacred" dance. A possible definition might be, "Sacred Dance is the message in movement which appropriately speaks to the participants of an event." This would leave the choreography open to Spiritual guidance. Perhaps the key word is "appropriate."

Throughout the week, a plethora of techniques, styles, choreographies, rituals and beliefs was offered by an outstanding faculty; performance videos and live presentations by participants were of depth and beauty which touched one's very soul.

The Sunday closing worship service was again of the Interfaith texture which we had begun our experience together, only by then, we were all much more comfortable with traditions different from our own. The Spirit had truly been at work — in five eventful days we had all grown considerably. As we bid farewell in a mingling ceremony, I met the one of the first day who had almost withdrawn. With tearful embrace the departing words came, "I think I'm beginning to understand the meaning of Sacred Dance!" ●

REFLECTIONS

on Jewish Dance During the Second Temple Period: Was it Really Liturgical?

by Keri Sutter
New Mexico Regional Representative, SDG

"What do you mean, was it really liturgical," you ask? "It says right in the Bible that David danced before the Ark, and there are all those Psalms, too. They talk about processions (Psalm 68), and dances (Psalms 149, 150). How can you possibly think that the Jews didn't use liturgical dance?"

One of the most difficult and challenging arenas in dance today, whether it is secular or sacred, is that of dance history. Dances are ephemeral by nature (I have one in my repertoire that has 6 different versions, all currently in use, and another that has been rechoreographed 6 times). Dances are hard to record. How many of us can struggle through the Feuillet notation or Labanotation, let alone read it easily? Dances change

from year to year, and location to location. We used to think that nonliterate peoples passed down legends, stories, and dances verbatim year after year. Shalom Staub has completed research that indicates that these dances and customs can change drastically within a generation or two. Our beloved, often-quoted biblical references can serve as indications of liturgical dances done by the Jews during the Second Temple period (516 B.C., E. - 70 C.E.), but must be carefully reexamined in light of what we know.

So what do we know? We know that the Jews were required to celebrate three major festivals during the year. (Exodus 23:14-17), and that each of these festivals was called a "hag." "Hag" can be translated as "to go around in a circle," "to enjoy oneself," or "to gather together." Only one of these translations would indicate a kind of dance-like movement, but scholars have been unable to determine which of the three is more accurate. Thus, the name of the festivals could indicate the use of dance, but it might not.

We know that the Bible mentions processions, but without specifically noting the use of dance. How many of your congregations would call a liturgical procession a "dance"? Not many. Therefore the Biblical references to processions do not automatically mean that dances were a part of these processions, any more than a contemporary liturgical procession necessarily includes dance.

We know that mentioning dance in a song does not necessarily mean that the dance is happening as part of the service. How many of our churches sing Psalm 150? And how many of them have neither a timbrel nor a dance in sight?

We know that the strongest evidence supporting liturgical dances in the Second Temple period is found in the Talmud, in the description of the celebration of Sukkot (the fall harvest festival). Yet even here, it is uncertain whether the dance was a part of the liturgy or a separate event. The facts available can be used to prove either position.

So what do we know? We know that there are Biblical references to dance that might relate to liturgical events that occurred before the Diaspora, and Talmudic references to dance that might have been shaped either before or after the Diaspora. That's about all we know. Depressing, isn't it?

I've been invited to spread this dark news (with many additional details) next January at the International Christian Dance and Movement Conference in Sydney, Australia. The conference is sponsored by the Christian Dance Fellowship of Australia. Travel to Australia is expensive (I've planned a bare-bones, \$3,000 budget), and could use some financial support. If you'd like to contribute or get more information, please contact:

Keri Sutter, Surgite, A Sacred Dance Company
425 University NE
Albuquerque, NM 87106

Tax deductible contributions can be made to the New Mexico Conference of Churches, with whom we are affiliated, at the address above. ●

REFLECTIONS

On Festival '87, Sketches

by Anne Rousseau, SDG member

Tuesday	2:30: Flight to Laguardia Airport
	4:00: Get on the right bus for Bronxville, NY
	7:00: Arrival at the Sacred Dance Guild Festival.
Sunday	10:00: Limousine back to Laguardia airport
	11:30: Flight back to RDU Airport.

What was my schedule in between time? Love, Dance and Prayer.

Upon my very arrival, I meet open arms and enlightened faces, like this little slim, life-radiating woman bowing her welcome to me, or the Guild Secretary: "So you are Anne! Glad you made it!"

A week of living faith, beauty and sharing stars with a voice: A male voice, singing so softly, but resounding so immensely in a way I never heard before leads us into our welcome worship meeting. Everyone (about a hundred) symbolically plants a little seed of his own in a big jar of soil, so that it may grow and blossom in the Spirit of the Sacred Dance.

The dark-haired woman who greeted me with a reverence actually was one of the leading teachers and choreographers of the Festival. At her workshop a simple "plies" exercise is really an entire spiritual teaching: "Let the Spirit enter you, only He fills you and moves you!"

A Benedictine monk, former dancer in a famous ballet company, expert in Buddhism, is teaching . . . Tai-Chi-Chuan: "The Sacred is within."

A couple of church ministers, working together for more than 10 years, proclaim the truth of Christ's love inside each of us, one singing, acting and improvising on the piano, the other raising the questions and pointing at the evidences.

An Indian woman teaches a Hatha-Yoga that radiates joy and energy in an irresistible and exhilarating explosion of Life.

Special times in the afternoon are left open for unscheduled and voluntary performances by anybody having anything to express and share. I am honored to get professional comments on my own religious creative work. I find that the most moving and marvelous choreographies are the ones that unite:

- Christian heritage,
- Professional-level technique,
- Sense of beauty evolved from artistic education.

For 5 days, we are living evidence that Sacred means blending our lives, our traditions and our faith in God beyond denominations, countries, times, and customs. ●

REFLECTIONS

on Sacred Dance and Social Issues:

A Personal Response

by Dan Johnson
Vice President Northern California Chapter

AIDS. The acronym fills the media every day. It has been called an epidemic; labeled the number one health problem of the 80s. The impact of the disease on our society and on the world at large is already extensive and dire predictions for the future abound. People respond with fearful and false ideas about AIDS, further heightening their emotional reactions. Many simply ignore the subject altogether.

An opportunity for a positive approach to AIDS occurred during the 1986 dance week at Pacific School of Religion. A workshop entitled "Creative or Social Issues" was offered by Jim Lawer, a former professional dancer and a full time chaplain to persons with AIDS (PWA's). Jim's purpose was to demonstrate how dance enables people to become more deeply aware of their feelings and responses to social issues. He began with a brief overview of the AIDS crisis. Then we are invited to step into the issue more intimately and experientially through dance. Each of us chose a role to play: pastor, mother, employer, brother, pusher, lover, or PWA and proceeded to dance the sequence of events which occurs when someone is diagnosed with AIDS, our relationship with the person, and the emotions and responses which are evoked.

I played the person with AIDS. In so doing, I was touched in disturbing ways and my life was significantly changed.

As the dance unfolded, I experienced the discomfort and debilitating effects of physical illness. I felt the stress and uncertainty involved in waiting for the testing process to be completed, wondering "What if . . . ?" I faced the painful, emotional process of dealing with people as they learned of my plight and I had to respond to a wide range of reactions. When I received an AIDS diagnosis, I was overwhelmed with grief and fear. At this point, the interplay of relationships was especially poignant. Michael, my "lover," was with me, firmly present, loving and supportive and deeply sad. My mother was there, reaching out, not afraid to touch me, and a sister held me too — but another withdrew, rejecting me. A former girlfriend appeared, angry, beating me with her fists, full of emotions that I could not begin to fathom. A religious person stood by, a Christian, one who professed to sharing Christ's love and concern for all people, but she remained aloof, judging, condemning, offering no assistance or hope. Gradually a protective circle was formed around me by those who were my supportive advocates, shielding me from those who resented, hated, and feared me. Then I screamed, and shoved Michael away. Filled with my own confusion and doubt, I angrily blamed him for my condition. I slumped to the floor alone, reaching for my mother for comfort. My sister knelt, with my pastor close by, and finally Michael returned to hold me in my pain, embracing and gently rocking me.

The energy and power of this experience remained with me all week and

I knew I had to respond somehow. I visited with Jim, Michael, and other participants discussing ways for me to follow through on this new concern. I learned about the AIDS Project of the East Bay, an organization that trains volunteers to serve as AIDS counselors to people who request assistance. I decided to begin the lengthy application and interview process for becoming a volunteer. I was accepted for training and in January I spent two weekends in Oakland in intensive orientation, learning how to be a counselor to PWA's, family members, friends, lovers, anyone who might feel the need for help in coming to grips with AIDS. Finally in the spring, I began my new role as a counselor, working with a client through a local AIDS Project. Now I am lending support, friendship, and help to a person with AIDS, because of my brief experience in the workshop at PSR.

My life has certainly moved in a different direction this year. New relationships, new sensitivity to the struggles of others, new insights into ways I handle issues of hopelessness, compassion, and criticism, and a fresh Christian perspective have profoundly changed me. My routine has also been altered so I can give time to these new relationships, to my volunteer support group, and to my client friend. By seeking positive, helpful ways of addressing the dark and frightening issue of AIDS, my own fears have lessened and I no longer feel powerless in the face of this crisis.

Many of us who are sacred dancers have experienced the way dance can bring about transformation. May we all continue to strive for peace and justice in our world by allowing dance to sensitize us and push us ahead into new areas of service, social action, and ministry. In so doing, we enable the renewing power of the Incarnation, with its good news of hope, to continually touch people in our day. ●

REFLECTIONS

On Dance and Religion at PSR

*Report by Dan Johnson
Vice Presiden, North California Chapter
and Carolyn Ahlem
musician-dancer*

The 1987 dance week at Pacific School of Religion has come to an end. One hundred and fifteen participants were present this year, coming from every corner of the USA and from Canada, Japan, Korea, and Australia. Thirty eight of us were Sacred Dance Guild members.

It is always difficult to return home to a "normal" routine after spending a week away, dancing all day long, learning and growing, sharing and worshiping with others who have a similar interest in sacred dance. The energy and focus that is present whenever we dancers come together is a marvelous thing to experience. I am always amazed at the variety of things I bring home to nurture me and to share with my dance group and congregation.

This was my fourth summer at PSR and so I assumed I would be repeating many of the workshops and activities that were offered in

previous years. However, this was not the case. Each year has a unique character of its own and there is always a new array of classes, group experiences, worship services, and people to enjoy. In fact, so many classes and workshops continue to be offered that it is frustrating trying to decide which ones to select!

This year five technique classes were offered each morning. I chose a new one, "Classical and Modern Ballet for Beginners and Intermediates," led by two members of "Corinthians VI," the Australian liturgical dance company which returned to the PSR faculty this year. The class was especially helpful for people like me whose formal dance training is minimal at best. We learned many new stretching exercises, modern and ballet movements, and several combinations. Of course the "Aussie" wit and accent of our leaders gave the class a delightful atmosphere.

Nearly half of the faculty this year were men. I took advantage of this fact, studying Afro-Haitian dance with Michael Mansfield, honest movement in dance with Jim Lawer, dancing Christmas carols with Doug Adams, and group dance movements based on the Aramaic prayer of Jesus with Neil Douglas-Klotz. It was both encouraging and helpful to meet other men who are interested in furthering sacred dance, as I am.

Neil also gave us an opportunity to experience the "Dances for Universal Peace," community dancing which was begun by Samuel Lewis under the inspiration of his dance teacher, Ruth St. Denis. We gathered together on Tuesday evening, were given some background about the dances, and then shared in a variety of simple movements and songs, expressing together our concern for peace and recognizing the value of each person's life which comes from the same Creator.

Other post-workshop activities included a wine and cheese reception on Monday evening, sponsored by the northern California chapter of the Sacred Dance Guild, and an exceptional faculty concert on Thursday evening. The two hour program featured a variety of dances and musical styles and included biblical stories, social issues, improvisation, movements for liturgy, and congregational dances. The concert is a highlight of week.

This was the first year that another person from my church attended the workshops with me. Here are some of Carolyn's reflections about the week:

For three summers Dan has returned from the Dance and Religion week at PSR overflowing with ideas and enthusiasm for sacred dance and shining with a special, unnamed "something." This year I went to find out for myself. My fears that I would appear cloddish and inadequately trained proved unfounded. As I moved, danced, and laughed among people of all shapes, sizes, and ability levels. I learned to relax more, to better trust my own spirit/body communication, and to enlarge my concept of what constitutes a "dance." Talented, encouraging teachers made classes challenging and fun. I thank them all for their gifts.

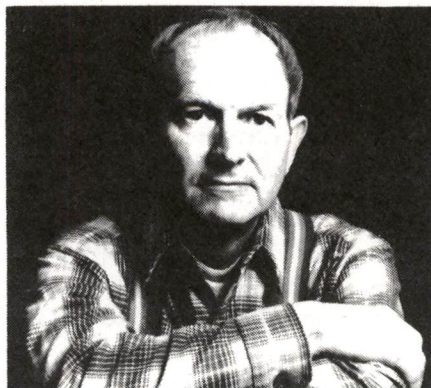
The daily chapel worship services were an unexpected blessing for me. So often traditional worship finds us lined up in pews facing front with hymn singing being the most active part of the service. Not so at PSR! We all

participated, praising our Creator with our bodies, with instruments, with our voices, and of course with our dances. Monday we worshiped a God who wore "dancing shoes." On Tuesday we celebrated our Creator as "Washerwoman God" who washes us clean and makes us new. My beginning technique class was very involved in Wednesday's service with thirty-five of us dancing Ecclesiastes 3. This service finished with a circle dance for peace in which we prayed for every country in the world. Our hope in God in the face of suffering was the focus of Thursday's service for which another class danced. Our week concluded with a Eucharist service in which we gave thanks to one another for the blessings of the week and gave praise to the One who wants to dance in us all. That is the unnamed "something" that I noticed in Dan: God . . . dancing!

Next year two sacred dance weeks will be offered, one in Denver and one at PSR. Be sure to participate in them! It is important for all of us who are sacred dancers to continue in our involvement and commitment if sacred dance is to grow and become a vital part in the worship and prayer life of people and congregations. Each of us has a special part to play. Let's move ahead together with vigor and with enthusiasm! ●

FROM REFLECTION ON FESTIVAL '87 TO CELEBRATION OF FESTIVAL '88

Common Root of Worship and Rhythmic Movement



by Forrest Winston Coggan

Honorary SDG Member, Principal Dancer and Manager

Toyozu-Theatre of the Far East 1948-1958

General Director fo Teatro Internacional Inc. 1966-83-

Celebrating the Heritage of the Americas,

Founder and Choreographer of The American Mythic Theatre Project

1956-continuing dream

O Libertad! Kinetic Molpai The Dome . . . So unforgettable to a young male dancer, striving to learn and emulate — trying his wings in the 1930s! Now, after a half-century in the field, I feel compelled to use this opportunity to remember warmly and in a very personal way the hundreds

of deservedly famous performing artists (beginning with Shawn & St. Denis) and great teachers who became my friends and confidants as together we praised in dance both the apparent freedom of the human spirit and the impact of the Holy Spirit on our lives. Thank you all!!

It is important to acknowledge as well the growth and inspiration gained from the best of professional companies who, at great effort and expense, brought into my presence compelling works gleaned from all regions of the earth — demonstrating at high aesthetic level their firm conviction and essential knowledge (joy and awe) of the COMMON ROOT OF WORSHIP AND RHYTHMIC MOVEMENT.

I'm certain I speak for many in the Sacred Dance Guild when I say that such fallout from the unique visions displayed by certain traveling troupes has rained blessings of varying degree on all who labor in the vineyards of local churches, community theatre and study groups — creating, teaching, networking, organizing, fund raising, and historically recording the healing ferment of centuries bent on reunion of body/spirit, person/person, human/environment, Mankind/God . . . as revealed through dance.

It is from within this cherished memory that I explore outward to share with others (when invited) my own insights into dramatic/expressive forms as found in the interactive patterns of natural forces — both cosmic and social.

I'd also like to take this opportunity to share the following thoughts with readers of this treasured Newsletter. This was presented before the Rocky Mountain Chapter of the Sacred Dance Guild October 7, 1984, Iliff School of Tehology, Denver, Colorado, and is dedicated to Connie Fisher.

PRAYER FOR THE SACRED DANCER

Bless your dancers, Lord

Bless those who lift their hearts to you worldwide
Offering all — body, mind, spirit
Unified in worship and ritual obeisance
Awed before the majesty and grace of your mysteries.

Teach your dancers, Lord

Teach those who in ignorance sense separateness
Feeling in some way apart from you
Make us healed, inhabited, inspired
Instruments of your dynamic purpose.

Lead your dancers, Lord

Lead those who in harmony discover hidden truth
Opening new energies, intellect, vision
Revealing new dimensions for one consumed
By rapture, by terror, by the eternal ecstasy of your love.

Bless your dancers, Lord

Amen. (F.W. Coggan, 9/24/84)

P.S. Here in Denver, we look forward to welcoming all the SDG guests of the 1988 Festival. There should be a good input from our American Indian participants and, if good fortune prevails, you will be richly rewarded by viewing one of David Taylor's spectacular metaphysical ballets. Your bonus awaits in the cultural institutions and mountain playgrounds of this mile-high capital of Colorado. ●



Festival '87
Committee members
compare notes on exhaustion at check-out time. L-R Carolyn Moon (NY)-Registrar; Colley Ballou (NJ)-National Program Director and Joann Flanigan (CT)-Treas-Fest. '87 and National Membership Director.

Membership News

PEASE PATRONIZE OUR ADVERTISERS!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the *Journal*. FINA offers SDG members dancewear at wholesale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

GRATEFUL THANKS TO THESE EXECUTIVE BOARD AND COMMITTEE CHAIRPEOPLE FOR THEIR GIFTS DURING THE PAST THREE YEARS. OUR PRAYERS TO THE NEW BOARD:

Barrie Gibby
 Dana Schlegel
 Kay Troxell
 Arline Terrell
 Sharon V. Miller Rodakowski
 Joann Flanigan
 Colley Ballou
 Toni' Intravaia
 Martha Fairbank
 Cynthia Sautter
 Joyce Smillie
 Mary Johnson
 Lindsey Huddleston
 Grace Parker
 Marsha Montgomery

Dottie Johnson
 Ellen Roberts Young
 Susan Cole
 Ruth Becker
 Helen Castle
 Winnie Rupp
 Ellen Groff
 Virginia Shuker
 Ken Martin
 Bonnie Eddy
 Mary Jane Wolbers
 Kathryn Mihelick
 Betty Bateman
 Carol Vassallo

Thank You

As I begin to cut and paste the pages of the 1987-88 Directory, I want to thank all those of you who sent in concise, legible and prompt entries for the talent listings. Both our membership and our talent offerings have increased since last year, and this year's Directory will be thicker than ever. It should be in the mail by the time you read this.

The growth of the Guild is exciting (an increase of nearly 15 per cent in one year) and it is fun to read of so many different interests and abilities as I type up the pages. I would be interested to know whether any connections have been made through the use of these listings which otherwise might not have happened.

Ellen Roberts Young
Directory Editor
214 E. Athens Ave.
Ardmore, PA 19003

THE DANCING CONGREGATION

by L. Dianne Schayot, with the Kesheth Dancers, *First United Methodist Church, Dallas.*

One of my greatest joys as a sacred dancer has been to stand in front of a congregation of worshipers experiencing the freedom to dance corporately in a service of worship. I am convinced that church congregations will accept and participate in this form of praising God if given the opportunity. A way to be successful in getting the congregation moving is by dancing the Psalms antiphonally. The reader reads the scripture, and the sung and danced antiphons occur between sections of the Psalm. The Psalms speak to all who, as Walter Brueggeman says in his book *Praying the Psalms* (Saint Marys Press, 1982), "are living at the edge of their lives." We are emotionally and physically vulnerable to the pain and joys in our lives. This is why the Psalms are so appropriate for dancing. The movement of the body magnifies the meaning of the words in the scripture.

This danced version of Psalm 30 has been highly successful in worship settings. It can be used in any service of gratitude or during the Thanksgiving season. The dance leader can simply do the movements with the congregation or can add the movements for dancers on the antiphon.

Danced to "Psalm 30," *The Upper Room Worshipbook*,
Music and Liturgies for Spiritual Formation,
Compiled and Edited by Elise S. Eslinger, The
Upper Room, Nashville, Tennessee.

Congregational Movement on Antiphon:

YOU HAVE - sweep right arm up in front of body to overhead.

TURNED - rotate right wrist once.

OUR SAD - sweep left arm up in front of body to overhead.

NESS - rotate left wrist once.

INTO A JOYFUL - roll hands around each other starting low in front of body to overhead.

DANCE, - open arms overhead, palms facing into each other.
 YOU - lift head slightly, look up.
 ARE OUR LORD, - lower the arms, crossing wrists (palms up) and
 bring in to waist.
 OUR GOD - stretch arms straight to the front (palms up).
 Dancers Movement on Antiphon: (Arms are the same as the
 congregational movements. Dancer's movements are in mirrored
 opposition to the congregational movements.) Dancer adds:
 YOU HAVE TURNED - saute arabesque front left.
 OUR SADNESS - saute arabesque front right.
 INTO A JOYFUL DANCE, YOU - left paddle turn ending front.
 ARE OUR LORD - step back right, together left, back right.
 OUR - step front left.
 GOD. - lunge front right.
 (Choreography by L. Dianne Schayot, ©1986.)

THE TRINITY AND WOMEN'S EXPERIENCE

*by Dr. Barbara Brown Zikmund, Professor, Pacific School of Religion
 from The Christian Century, April, 1987*

To believe in a triune God is to suggest that there is an inner relational energy within Godself which spills over into the Christian life. John of Damascus, an eighth-century theologian, describes this way of understanding God by proposing that there is an exchange of energy between the persons of the Trinity by virtue of their eternal love. The unity of the Trinity is not static substance, or even familial relationship; it exists as open and loving community. John of Damascus uses the Greek word "perichoresis" to describe what is going on within Godself. "Perichoresis" comes from the same root as the word "choreography." It suggests that there is a circulatory character within the eternal divine life (Moltman, pp. 173-174.)

When we worship a triune God we celebrate the love which flows in God's eternal dance of togetherness, and which we know through Jesus Christ as Lord of the dance. And when women, dancing Sarah's circle, affirm the importance of relationships in human life, they are doing more than reflecting women's psychology: they are showing all Christians what it means to be created in God's image.

The doctrine of the Trinity erodes the monarchical and stark unity, or absolute unrelated personality, we are able to live with — not just fall down before — our God. Much theology has emphasized the dominance of God and the sinfulness of humanity. But a truly social doctrine of the Trinity contains the vision of a community of women and men in church and society without privilege or subjection to each other — or to God. Trinitarian theology asserts that relationship is fundamental to God and that community is the foundation of God's interaction with the world. Instead of an unmoved mover God as community calls us to shared responsibility.

LITURGY AS DANCE

by Sylvia B. Bryant, *Regional Director for Florida, SDG*
(from the Phoenix Rising, Volume 3, No. 1, November 1986)

"Praise him with trumpet sound;

"Praise him with lute and harp!

"Praise him with timbrel and dance; . . .

"Let everything that breathes praise the Lord!" (Psalm 150:3-6)

The psalmist makes it clear that the worship and praise of God is not limited to a specific expression or medium, but involves the totality of one's experience and being.

God responds to both the physical and spiritual offerings of people to the creator. Thus, worship of God can take place through many and varied expressions.

Liturgical art provides a creative medium for the worship experience. Paul Tillich, a renowned German theologian, was willing to apply the term religious to any art form that had a dimension of depth and penetration beyond superficial observation.

Different from religious art, liturgical art is defined more by its use than its subject matter. It seeks to bring about an awareness of the presence of the holy and make visible that which cannot be seen by ordinary eyes. Liturgical art does not make God present, but attempts to bring God's presence to our consciousness.

Similarly, a photograph brings to mind loved ones who may be absent from us, so liturgical art opens our eyes to the unseen presence of God. There is a difference, of course; liturgical art makes us aware of a presence, not an absence.

Some liturgical art forms include art, music, drama, poetry and dance. Dance, the oldest of the art forms, provides an excellent entrance into the worship experience. The tremendous symbolism and the fusion of body and spirit evoke a meaningful worship experience.

A careful analysis of primitive religions indicates that man's first act of worship was not a spoken word or the sound of a musical instrument, but a symbolic gesture expressing a mood of joy or thanksgiving to God.

While the dance worship expression is often ignored in our churches today because of unfortunate negative and sex/worldly connotations, it remains a meaningful expression. The biblical records clearly show dance as a means of worshiping God.

"Let them praise his name with dancing making melody to him with lyre and harp." (Psalm 149:3)

". . . A time to mourn . . . A time to dance." (Ecclesiastes 3:41)

There are other references in the New Testament, particularly in the writings of Paul, that underline symbolic movement as a vital part of the New Testament and early church worship tradition. It remains for the present-day church to re-discover the meaning of dance and other liturgical-art forms as vehicles to meaningful worship experience.

Finally, one of the greatest challenges of our church today is to infuse the worship experience with new life. People are getting bored with "dead," lifeless worship services, often devoid of the spirit and creativity. The use of liturgical-art forms can not only enrich, but also rekindle the worship experience in our churches.

The essence of worship is celebration.

Hear again the words of the psalmist: "Let everything that breathes praise the Lord."

Board Bits



On the green at Sarah Lawrence College, Festival '87: Fenna Stoub (MI) President-elect, and Rev. Christine Kuhn (PA).

Fenna Stoub, President Elect

I am a member of a small Dutch protestant sect of the Christian faith, the Christian Reformed Church. The C.R.C. has traditionally scored dance in all forms, declaring it "worldly amusement." This attitude isn't surprising, considering John Calvin, founder of our tradition, considered the mind the primary vehicle through which God reveals himself.

Fortunately, I belong to a C.R.C. congregation (Church of the Servant) which has been liberated from the bondage of such thinking. Since its conception in 1971, I have been nurtured, blessed, and encouraged by them in the area of Sacred dance. I founded and have directed our church's dance choir *Sondance* since 1980. We have designed dances for every liturgical season, and perform them weekly (excluding summer). I also teach dance, organize workshops, lead workshops, lecture for adult education classes at local churches and have choreographed one musical for a local high school. I also manage our family business, Illustration and Design by Paul Stoub.

I have been a member of the Sacred Dance Guild on and off (mostly on) since 1971. I always knew deep in my heart that worshipping God was more than a mind trip — that He danced too and was in fact Lord of the Dance. Here was a group of people that embodied my deepest convictions and

nurtured me in my endeavors simply by networking information and knowledge. It wasn't until 1985, when I became Regional Director for Michigan, that I began to know the Guild as people, people who danced their spiritual pain and joy before the Lord. It was like discovering that I had wings to fly.

In my spiritual journey I am learning what it means to be obedient and to serve. In a country which idolizes invulnerability, I have learned that the only road to transcendence is vulnerability. Dorothee Solle wrote: "the window of vulnerability must remain open — because it is the only window to heaven we have." Pray that I seek to continually serve God and you with the window of vulnerability open.

Ann Therese Caruso, Vice President

"I am the Lord's good servant." I have been blest with many talents, and therefore feel very strongly the need to use these gifts to the best of my ability to serve God's people.

I have been closely involved in ministry in the Catholic Church since Junior High School when I was involved in parish folk music in Manistee, Mi., my home town.

I attended Aquinas College in Grand Rapids, Mi., majoring in Religious Studies. During my years at Aquinas I participated in local church religious education programs as a catechist. I also took an active part in the campus music ministry. It was at Aquinas that I was first introduced to Liturgical Dance and I knew I had to be part of it. To me, whatever means we have as humans of expressing our joy in our Creator are a legitimate part of our liturgical expression.

In the parishes where I have been involved since graduating from Aquinas in 1978, I have introduced dance and found people willing to participate in it. Currently, I am employed at St. Isidore Catholic Church in Grand Rapids. I hold two positions there, Pastoral Associate and Religion teacher for the elementary school, grades 1-8. At St. Isidore I have formed a dance group comprised of students ages 9-12.

I have been married 9 years. My husband, Lucio, is Director of Religious Education at another local parish. I have three children, Anthony 6, Dominic 4, and Andrea 2. In my "spare" time I enjoy biking, concerts (classical and pop), reading, movies, swimming, and of course, Dance!

When I was in grade school, the sisters had a saying: "Singing a prayer is like saying it twice." I say, "dancing a prayer is like saying it thrice."

I look forward to serving you, fellow pray-ers!

Sybil MacBeth, Treasurer

When I dance, I am fully aware of myself and fully aware of "otherness." It is the place where I experience wholeness, freedom, and communion with God. I became a member of the Sacred Dance Guild about

four years ago as a way of integrating my love of dance, a desire to glorify God with my whole person, and a call to share that ministry with others. The Sacred Dance Guild has nourished and encouraged that ministry, helping me to discern between excellence and ego.

Most of my dance training has been classical ballet. I have taught ballet, danced in summer theater for four years, and was a member of a regional ballet company. In the past several years, I have led movement and dance workshops in the Episcopal Diocese of Ohio for clergy and laity.

I am a member of a quartet called the Journey Players. We sing all varieties of sacred music from medieval to contemporary Christian and combine this with dance for liturgies, educational programs, and concerts.

I am the mother of two sons and wife of an Episcopal priest. For the past five years, I have worked as a marketing consultant and newsletter editor for a small company. I spent last fall in graduate school working on my Master's in Mathematics.

As a "journeying" Christian, I would like to be a person of vision and hope who is always open to discovering the love of Christ, even in the most unlikely situations and places.

Chapter News_____

CALIFORNIA (Southern California)

On August 1st "Dance: Universal Language of the Spirit," St. Martin's Catholic Church, Yorba Linda sponsored by the SDG, Southern California Chapter with John West and Joy Sanders as leaders. The Secretary, DESIREE RUMBAUGH reports formation of Liaison Officers to better serve the diversity of needs within the chapter: Education, Performing Groups, Interfaith, Dance Therapy, Cross-Generational, Children/Youth and Senior Citizens.

ILLINOIS (Lakeshore)

Nancy Callaham: October, 1986 the Chapter held a workshop; on May 31, 1987 Nancy participated in the Ordination of Rev. Cynthia Mueller Palmer, Faith United Church of Christ, Milwaukee, Wisconsin. June 3 a Worship Service for Pentecost with Nancy, Lorlie Brown, Marcia Varino, Diane Morgan, Karla Oberly as dancers was held. June 6 Liturgical Dance was part of the Chicago Theological Seminary's commencement, Hyde Park Union Church, Chicago. Nancy adds this great note: Now nearly eight years of education have passed and I am entering a new stage of my life — I am finally able to integrate both my first career in dance with my new life as a minister of "the word."

PENNSYLVANIA (Eastern Pennsylvania Chapter)

Terre Sychterz: Winter Social and meeting in Lancaster will be hosted by the Chapter Treasurer, Marian Roy on January 30, 1988.

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	\$200.00
Full page inside	\$150.00
One-half (1/2) page inside	\$100.00
One-quarter (1/4) page inside	\$ 60.00
One-eighth (1/8) or business card	\$ 40.00

Ad per THREE (3) issues

Full page inside cover	\$500.00
Full page inside	\$400.00
One-half (1/2) page inside	\$275.00
One-quarter (1/4) page inside	\$150.00
One-eighth (1/8) or business card	\$ 95.00

CLASSIFIED Ads and Personals

1—10 words . . . \$ 5.00
10—20 words . . . \$ 8.00
20—30 words . . . \$13.00
30—40 words . . . \$17.00

CLASSIFIED ADS IN THE JOURNAL are open to anyone related to sacred dance. CLASSIFIEDS have the wants you need and the needs you want. Help support the JOURNAL by letting us put in a few good words for you.

You write it. We'll run it. Don't miss out on promoting what you have or need. It's just 10 words for \$5, 20 for \$8, 30 for \$14, 40 for \$17, or only \$40 for one issue and \$95 for three issues if you run a business card/one-eighth-page ad.



ANNUAL MEETING at Festival '87 *Minutes of June 24, 1987*



Due notice having been given by mail to all members of the Sacred Dance Guild, the Annual Meeting was convened in Bates Dining Common, Sarah Lawrence College, Bronxville, New York. President Barrie Gibby called the meeting to order at 8:00 p.m. with movement prayer led by Barbara Lyon. Parliamentarian Mary Jane Wolbers honored the President with a gift of special pins symbolizing Faith and Peace.

The President praised the Festival Committee and recognized the members for their outstanding work. She introduced Guild Officers present, Chapter Presidents and Regional Representatives in attendance, the Scholarship Committee Chairman, and incoming Program Director. The President called for a show of hands from members of the eight Chapters and the many regions, revealing a wide geographical diversity that included Canada, France and Switzerland.

Special guest and Honorary Member, Matteo (NY), who has had a lifetime interest in the Guild, was introduced and spoke briefly about "belonging to the committee of God's work."

- I. MINUTES of the Annual Meeting in Berkeley, California, August 5, 1986 were printed in the Fall 1986 *Journal* and distributed to all Annual Festival participants.

MOTION: To accept the Minutes of the August 5, 1987 Annual Meeting as printed and distributed.

Moved/Seconded/Carried Mary Jane Wolbers/Mary Johnson

- II. QUORUM: A count was taken to determine if a quorum was present (By-Laws, Article VIII., Section 2, b.). There were 16 members of the Board-at-Large and well over the required 25 members present to constitute a quorum.

III. ELECTION

A. Vacancies for Board-at-Large

1. MOTION: To empower the President to fill write-in vacancies on the ballot by appointment.

Moved/Seconded/Carried Grace Parker/Christine Kuhn

2. Because there were no nominations for President, Vice President, Corresponding Secretary, Recording Secretary, and Treasurer, the President explained there will be a second ballot mailed to the membership requiring their vote for these offices. (By-Laws require Presidential appointment for vacancies. Previous discussion supported the plan for a second ballot for the Executive Board.)

- B. Ballots were collected from those present, counted, and added to those received by mail. Tellers were Fenna Stoub (MI) and Royanne Crothers (WI).

IV. ANNUAL REPORTS

- A. Treasurer: The last report from the Treasurer (April 26, 1987) gave \$9,109.53 total assets (this does not include Festival '87 monies).
(The following Treasurer's Annual Report was received June 22, 1987, after the Annual Meeting, and should be included in the Minutes):

Assets

Cash in bank (Hawaii account)

Operating Fund	\$	919.20	
Life Member		2,290.00	
Memorial Endowment		1,356.14	
Festival Fund		(500.00)	
Festival Scholarship		<u>87.67</u>	
	\$		4,153.01

Cash in bank (New York)

Festival '87	12,455.79
Certificate, Memorial Endowment	5,000.00
Accounts Receivable	84.29

Total Assets \$ 21,693.09

Total Liabilities

.09

Capital

Retained Earnings	\$21,693.00	
	Total Capital	21,693.00

<i>TOTAL LIABILITIES AND CAPITAL</i>	\$ 21,693.09
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The President hopes that in 1987-88 the Guild will be able to work toward a fund-raising campaign.

- ### B. Archivist - Mary Johnson

As custodian of the Guild's records and historic documents, Mary asked the members to send her originals or copies of the following: programs (SDG workshops or church activities); past records/newspaper clippings with name of the paper and date; photographs; records of the history of sacred dance and of the Guild in your area; lists of officers and members with dates.

- ### C. Dancewear Fundraising - Joyce Smillie

Guild members who buy their dance supplies from Fina Dancewear will be able to purchase at a price 40% less than retail with a percentage of that price being returned to the Guild as a fundraising rebate. All checks for dance wear must be payable to the Sacred Dance Guild. Selection can be made from the Fina catalog (see advertisement and address, back page of *Journal*).

D. Membership - Joann Flanigan

1. Membership is currently 692. Deadline for membership renewals is July 15 for one's name to be included in the 1987-88 Directory. Those not renewing their memberships by August 1 are no longer considered members of the Guild.
2. First new membership card, designed by calligrapher Susan Cole (WA) was presented to President Gibby.

E. Bibliography / State Sales Tax - Kay Troxell

1. Members were asked to encourage churches, libraries, seminaries, etc. to purchase a copy of *Resources in Sacred Dance*, and to recommend it to others as a helpful resource. Kay is collecting material on newly-published books, booklets, articles, and nationally available films and videos for a future bibliography update. Information should be sent directly to her.
2. Chapters planning to apply for state sales tax exemption may request a packet of information from the Recording Secretary that would be helpful in making the application.

F. Corresponding Secretary Arline Terrell led the membership in a round of applause for the Board.

V. BUSINESS

- A. Election: Tellers reported 156 votes "yes" to elect the slate as mailed, zero votes "no," and four ballots invalid (signed but no vote indicated).

MOTION: To accept the slate of Officers, Directors-at-Large, and Regional Directors as mailed and elected by the membership.
Moved/Seconded/Carried Jeanine Bunyan/Mary Johnson

- B. Typographical correction on ballot listing (not part of election): Director-at-Large, 1985-88 should read Ellen Roberts Young (PA), not Dana Schlegel (PA).

C. Festival '88 - Ann Blessin

Rocky Mountain Chapter invites and welcomes the Guild to Festival '88, the 30th Anniversary of the Guild, at Loretto Heights College, Denver, Colorado, from July 6-10, 1988. Theme will be, "And the Earth Shall Dance." Ann is the newly-elected Program Director. Festival '88 flyers were distributed.

VI. ANNOUNCEMENTS

- A. Southern California Chapter (Jeannine Bunyan) has a goal to host four workshops each year. The next will be August 1 with John West, choreographer, as leader.
- B. Lakeshore Chapter (Royanne Crothers) formed in 1985 has had three workshops and is publishing its own newsletter.
- C. Northern California Chapter (Bonnie Buckman) sends a newsletter to its members four times a year. A workshop was held at Pacific School of Religion utilizing leadership from within the Chapter. Another workshop is planned for Fall.
- D. New Hampshire Region will hold a workshop September 18-20 in Concord with Barrie Gibby (PA) as leader.

- E. A letter with greetings from Margaret Taylor Doane in California was shared by Nancy Brock (NJ). Greetings were also sent by Gloria Castano (MA), a Festival Chairman for seven years.
 - F. Mary Jane Wolbers (PA) spoke in loving memory of Robert Storer, a founding member of the Guild, who died March 9 at age 83 in Winchester, MA following a long illness.
 - G. President recognized the Nominating Committee for its excellent work: Chairman, Betty Bateman (OR); Chairman-Elect, Dorothy Johnson (MD); and Jeannine Bunyan (CA).
 - H. President reminded those present that all meetings of the Executive Board are always open to SDG members.
 - I. Concern was raised by Grace Parker (NY) as to Regional and Chapter weekend workshops versus an annual six-day national Festival. By-Laws require an Annual Membership Meeting with quorum necessary. The Executive Board will continue to discuss this concern.
- VII. There being no further business, it was moved by Joan Sparrow (MA) to adjourn the meeting at 9:30 p.m.
- Respectfully submitted,
 Kay Troxell, Recording Secretary

Memos From The Minutes **Memos From The Minutes** **Memos From The Minutes**

(June 24, 27, 1987)

Festival Scholarships

Twenty-two scholarships were awarded for Festival '87: eleven from the National Scholarship Fund, eleven from the Southern New York Chapter, and one from the Eastern Pennsylvania Chapter.

New Membership Brochure

New brochures with pictures, information about the Guild, and Membership Application Forms were sent to all members. Packs of brochures were sent to Chapter and Regional Directors. Anyone wanting extra brochures for workshops or for prospective members, should write to Joann Flanigan, Membership Director, 287 Hunting Ridge Rd., Stamford, CT 06903.

Robert Storer Memorial

It was a Board consensus that a way of honoring the memory of Robert Storer, a founding member of the Guild, would be to establish a scholarship in his name for the annual Festivals. Membership input is invited as to other ways to memorialize Rev. Storer.

Outreach Phone-a-Thon

President Gibby described her vision of an outreach to the membership via personal phone calls between Chapter and Regional Committees and Guild members. This is not planned as a fund-raiser, but as a way to become aware of the interests, skills, and needs of the membership.

Combining Regions

The Board approved expanding and combining several geographic areas into one Region in order to provide unification of members and more effective leadership. Montana, North Dakota, South Dakota and Wyoming will become the Heartland Region. North Carolina, South Carolina and Tennessee will become the Tenneslina Region.

Chapters Nurturing Nearby Regions

Northern California Chapter was given approval to encourage the state of Nevada as a "mission area." In March, the Southern California Chapter was given the same mission outreach to the states of Arizona and Hawaii.

Liability Insurance

Insurance for Festival '87 was located at an affordable fee, so registrants were not asked for donations to help to defray the cost. Future Festival budgets will need to accept partial responsibility for liability insurance cost.

Chapter Rebates

The Board clarified the date upon which the rebate per Chapter member is determined. The number of paid-up members on October 1 shall determine the per-member rebate returned to the Chapter by the National Treasurer. The Board also moved that when the qualifications have been met (according to the By-Laws), the rebate check shall be mailed to the Chapter by the National Treasurer no later than October 30.

Kay Troxell,
Recording Secretary

Recommended Reading _____

MOVEMENT IN PRAYER: COMMUNICATING THE GOSPEL THROUGH DANCE, by Janet Skidmore, 1987, 16 pages. \$2.50 plus \$1 postage/handling from the Sharing Company, P.O. Box 2224, Austin, Texas 78768-224. Through **MOVEMENT IN WORSHIP**, we see a wider variety of places and times we may dance in the church. But more importantly, Janet Skidmore describes ways to work with congregations long before worship begins so that the dance in worship will be most meaningful. Building a vocabulary of dance from movements that are meaningful in the everyday lives of people who do not regularly dance, she develops dance in worship that is appropriate for the many congregations whose members are not already active in dance outside the church . . . In many churches there are members who do dance; and in those cases, one

may build choreographies in the idiom of dances the members regularly do outside the church. But there are many church members who do not dance regularly; and Janet Skidmore's suggestions will be particularly helpful to quicken the kinesthetic sense of those persons so they will find meaning not only in congregational movement but also in dances offered by choirs and soloists.

by Doug Adams

* * *

ART AS RELIGIOUS STUDIES: INSIGHTS INTO THE JUDEO-CHRISTIAN TRADITIONS edited by Doug Adams and Diane Apostolos-Cappadona, 1987, 272 pages, 27 plates, \$17.95 plus \$1 for postage/handling from *The Sharing Company, P.O. Box 2224, Austin, Texas, 7876802224*.

Dancers will benefit greatly from this book about visual arts; for many of these chapters by fourteen different authors offer methods or insights that will aid developing choreographies from visual art works (from actual art works in churches or posters or slides or photographs in books). Included by Doug Adams are kinesthetic methods developing movement from sculptures and paintings. Chapter titles under each section are: "Visual Arts in Religious Praxis": Doug Adams: Informing Religious Studies with Contemporary and Earlier Visual Arts Portraying the Human Form: A Kinesthetic Teaching Method; James Empereur, Art and Social Justice; Archie Smith, Classical Paintings in the Teaching of Pastoral Care; and Gregor Goethals, Images and Values: Television as Religious Communication. "Visual Arts in Judaism": Jacob Neusner: Studying Judaism through the Art of the Synagogue; Jo Milgrom: The Tree of Light Springs from the Threshold; Stephen Reid: The Art of March Chagall: An Interpretation of Scripture; Diane Apostolos-Cappadona, The Lord has Struck Him Down by the Hand of a Woman: Images of Judith. "Visual Arts in Christianity": Margaret Miles, Nudity, Gender, and Religious Meaning in the Italian Renaissance; Nicholas Piediscalzi, From Overwhelming Power to Suffering Love: Tracing Transformations in Michelangelo's Art and Theology, John Cook, El Greco's Art in Counter-Reformation Spain; and William Hendricks, Two Faces of Christ: What Makes Religious Art Good Art?

And the book concludes with two extensive annotated bibliographies: one by Joseph Gutmann on "Sources for the Study of Judaism and the Arts" and the second by John Cook on "Sources for the Study of Christianity and the Arts."

* * *

RED LETTER DAYS by Murray Watts & Paul Burbridge, 214 pages, \$7.95 plus \$2.00 postage/handling from *National Office, 120 Chalmers St., Surry Hills, 2010, Australia*. "Red Letter Days," is a colourful title to a new book of scripts by Paul Burbridge & Murray Watts. The scripts are designed to fit the church calendar of special occasions such as Christmas, Easter, Harvest Festival, Mothering Sunday, etc. The scripts are not only suitable for liturgical churches as the season of the church year reflect the basic

remembrances and celebrations which bind Christians together regardless of denomination. Celebrating the season of the Church year gives a sense of security and continuity to our corporate life together.

by staff of *Leaping*, April, 1987, Christian Dance Fellowship of Australia.

* * *

WORSHIP BEYOND WORDS, article in *Congregational Journal*, Volume 12, Number 2, January 1987, 11 pages, \$2.00 plus \$1.00 postage and handling from American Congregational Center, 298 Fairfax Avenue, Ventura, California 93003. This article is by Helen L. Gray, an early member of the Sacred Dance Guild. The title gives the reader the chance to re-experience the early history and continuing development of dance in worship. From its opening statement "Dance, with its many forms, is a language." to "... and the former gulf between deaconess and dancer need to be more more!" tells the story of sacred dance.

Sacred Dance Activity—

ARIZONA —

Kathy Ayala, Tucson: As director of the dance choir and the children's choir, St. John's Catholic Church, I include prayer dancing in the dance classes I teach and the children sing and dance for Fiesta's special Masses.

CALIFORNIA —

Sundancers, Tibourn: The 1987 summer saw Women's Endowment Workshops whose purpose was to activate the goddesses within through dance, ritual, chants, teachings and personal sharing and included an evening with Mitani D'Antien, D.D.

*

Doug Adams, Professor of Christianity and the Arts at Pacific School of Religion in Berkeley, announces the reappointment of Cynthia Winton-Henry as adjunct professor of dance to teach courses each semester during the 1987-1988 academic year and the new appointment of Michael Mansfield as director of the PSR/GTU COMMUNITY DNCERS. Cynthia Winton-Henry is a specialist in improvisational dance; and Michael Mansfield is a specialist in Dunham dance. If you are interested in majoring in "dance and religion" for an M.A., M.Div., or Ph.D. program, write Dr. Doug Adams at Pacific School of Religion 1798 Scenic Avenue, Berkeley, California 94709 and ask for the new catalog and application forms.

CANADA —

Anna Douthwright, (E. Canada Regional Director) completed an Independent Honors Study in Liturgical Dance in April 1987 at the University of Western Ontario. More and more opportunities are opening up for sacred dance in London, Ontario. It has been a time of ploughing the ground and planting seeds. I sense the seeds starting to grow, and the

ground becoming more fertile. Thanks be to God, Who leads us in the dance, and always nourishes us with green pastures when we need the still waters.

IOWA —

Susan Stater and Mary Ellen Lewis, Cedar Falls, reports: (from *Waterloo Courier* 2/22/87) . . . Far from being a radical innovation in churches, what she does is simply "dance that enhances worship within a service. It is not just performance or interpretation," she explains. For example, a dancer may be involved in candelighting, bringing in the communion elements, or interpreting scripture . . . Dance began as a religious expression and is well-rooted in the church. But somewhere between the sixth and the 12th centuries, it slowly began to get on the nerves of the church hierarchy. "In Christianity, there was a real separation between body and soul. The soul became more important, and dance and drama and music were pitched out." Music slowly came back, although church leaders "made sure the music didn't make people move, so much of it is rather dreary," she continues. "I have a tendency to think those doing liturgical dance are more on the liberal end of religion because I am, but it's not true," she says. But Stater and her dance partners, Mary Ellen Lewis of Janesville, Christian education director at First United Methodist Church, Waterloo, and Bette Donovan of Arlington, former Christian education director at that church, found that was not true when they attended a liturgical dance seminar at PSR, Berkeley. "It made me more convinced there is dance within us all."

MARYLAND —

Linda Reed, Frederick: My family and I just returned from vacation spending one week in Anguilla, British West Indies . . . I was delighted to be able to work with the Girl's Brigade from two different churches. Sacred Dance is unfamiliar to most, but was well received.

MASSACHUSETTS —

Sylvia Gold, Concord: Member of the Skyloom Sacred Dancers, performed at the Congregational Church in Harvard with the choir singing "Cantique De Jean Racine" by Faure. She is invited to lead workshops in Duncan Dance, since she studied with Irma Duncan and in 1977 performed as one of four soloists in "The Isadora Duncan Centenary Dance Co." at the Riverside Church in New York.

*

Joan Sparrow, Concord: Skyloom Report - 1985 presented dances at two workshops at the UCC Church, Lynnfield and Trinity Church, Concord, and danced "Let There Be Light," Grace Congregational United Church of Christ, Framingham for the ordination of Dirkje Legerstee, and in August presented "Skyloom Tapestry" for the Hancock Harmonia concert series in Lexington. The fall had participation in worship at Bethany Congregational Church, Quincy both for the opening of the school and as part of the Peace Day program on the Green, Townsend. 1986 presented programs at St. Michael's Church, Milton, Advent vespers at the Plymouth Congregational Church, Belmont, morning worship at the Unitarian Church, Haverhil and the UCC Church, Sudbury. 1987 presented

"Replanting the Tree of Peace" at the Unitarian Church, Arlington and a program of Sacred Dance for the Women's Fellowship of Hancock Church, Lexington which included a candle dance, an American Indian Dance, two Shaker dances, a round from the Christian Mass and "Grant Us Peace" from Jewish liturgy and "The Great Peace March."

MICHIGAN —

Beth Spender, Muskegon: In January 1987 a new dance group was formed under the direction of Beth Spencer, SDG member. The group "Jubilation" is a ministry of West Shore Christian Fellowship, Muskegon and is composed of 10 dancers, and presented a concert of Sacred Christian dances in August at West Shore and a lecture demonstration at Maranethan Camp, Muskegon.

MINNESOTA —

Cindy Boggs, Fridley: Summer 1986 Movement Prayer for 400 children at Vacation Bible School, Church of St. Paul, Ham Lake; Liturgical Dance Workshops for the New Ulm Diocesan Educator's Conference. Fall 1986: Thanksgiving Liturgy, Church of St. William, Fridley. Winter 1986: Advent and Christmas Liturgies, Church of St. William, Fridley; Mardi Gras Festival, Church of the Immaculate Conception, Columbia Heights; Women's Weekend Retreat, Morning prayer, Church of St. Paul, Ham Lake; Holy Thursday and Holy Saturday liturgies of Triduum, Church of St. William, Fridley. Spring, 1987: "Togetherness Week," an ecumenical preschool experience for children, St. Phillip's Lutheran Church, Fridley. Summer 1987: National Association of Pastoral Musicians Convention, St. Paul, with dance.

NEW HAMPSHIRE —

Elsie M. Keefe: The St. Matthew's Adult Ecumenical Sacred Dance Choir has grown to seventeen members. We represent 2 states, 10 communities and five Christian denominations. We share in worship services often. Recently we presented an afternoon vesper in dance for the Presentation of Mary sisters who are now confined due to physical limitations. We assisted in the Mass on Pentecost with "The Wind is Singing in Spirit" and other anthems. The Catholic Daughters planned a living rosary, having us dance the "Our Father" and "Hail Mary, Gentle Woman." In June we were at the Bow Mills UMC. We will be sharing in April and October of 1988 in the uniting meetings of the Maine and New Hampshire Conference of United Methodist Women. Our ministry is to aid each one of us in our spiritual growth and thus aid those in places where we go to serve. Truly we are beginning to grasp Paul's instructions to "know our bodies are God's temple."

NEW YORK —

Rev. Nancy Roth, Scarsdale: Nancy teaches ongoing Yoga-at-Noon classes at Trinity, and Lee Brunner teaches Tai Chi also at Noon. They will co-teach a dance prayer course entitled "Exploring the Movement of Faith" on Thursdays, Jan. 7 through Feb. 11, 1988 at 5:30 p.m. at Trinity.

OREGON —

Bonnie Dawn Eddy, Pendleton: Bonnie reports that she just completed Certificate of Theological Studies at Pacific School of Religion in Berkeley, CA with emphasis on peace studies and liturgical arts and spirituality.

TEXAS —

Clark Elliott, Corpus Christi: danced in the Light with the sunrise on Corpus Christi Beach, celebrating the Festival of Corpus Christi at Corpus Christi Bay.

WASHINGTON —

Cheri Collier, Spokane: Dance classes are being held now and will continue in the fall on "Israeli Folk Dance Restored." We are learning over 21 authentic Hebrew Folk dances and dancing them to modern praise choruses. We also study from the book "Rejoice" by Debbie Roberts and also include some "Devotion in Motion" and interpretive dance ideas. Write Cheri Collier for further information.



Donald Marsh dancing Creation at the Festival '87 Avery and Marsh Workshop.

Why Dance

I don't ever want
to dance cute
or even pretty.
I want to dance sacred.
I want to bodily link
divine spirit to human flesh.
I want to dance anger and ecstasy,
passion and promise, tragedy and joy:
in such a way
that farmers and oilworkers,
infants and bankers, homemakers and
prisoners of conscience or fear,
rejoice for being bodied creatures
in the image of the Most High.
I want to dance
sacred.

Dale Carmen
SDG member

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NEW ZEALAND: Sue Curle, 9 Cedar Road,
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